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can *did* be called "the one obviously reduplicated perfect that has lived down to our day"?

Of course, when Mr. Champneys avers that "no language ever borrows its grammar, the inflexions of its verbs and substantives" he is stating an important feature of English. And in line with this, there has been an interesting discussion over a case of borrowing carried on recently between Profs. Napier and Earle. It is concerning the prevalence of the *s*-plurality in modern English. Prof. Napier deduced from a study of the Chronicle of 1122-31 and the Ormulum that "when two different languages are brought into contact, the influence of one upon the other is first made apparent in the borrowing of words and phrases, and the proportion of such loan-words may, especially during the earlier periods of contact, be taken as a trustworthy gauge of the amount of influence exercised by the one on the other." This principle applied to the two works mentioned would mean that borrowed words and phrases are the first results of influence and that the passive language will adopt these earlier than it will admit flexional change, and therefore in the list of borrowed words decides whether the influence is sufficient to impart a flexional change. The above works have few borrowed words, hence Prof. Napier argues that the influence of French was not sufficient to cause the native *s*-plural to become universal. But Prof. Earle answers, "our *s*-plurality received a strange impulse from the French, especially as illustrated on the pages of the Chronicle," hence he declares himself "unable to pass from the plurals of the time of the Norman Conquest to those of sixty years later and not feel that the change must be due to an external cause."

The period known as Middle English occupies the next four chapters, in which we review the standing of the dialects and literature at the time of the Conquest itself, as well as their rapid fall after the same. In reducing the dialects to the same level, low level, the effect has not been too strongly stated. "West Saxon was no longer the Court language. Winchester was no longer the one capital of England. 'At Easter,' we are told, 'William wore his crown at Winchester, at Pentecost at Westminster, and at mid-winter

(Christmas) at Gloucester.'" So all the dialects are again on equal footing, as it were, and had to start the race anew. We know which won it, the East Midland. Position was everything and the Dane had done good work in preparing the way.

Starting with the East Midland, the author puts us on the right line to trace the origin of our standard English. After the Conquest the Northumbrian was developing into Lowland Scotch, Southern English was becoming more old-fashioned, and West Midland was approaching nearer to the East Midland dialect. "Now, at the middle of the fourteenth century we are approaching the time when one dialect was to become the standard dialect of English. This was certain to happen after the French lost its ascendancy." Chaucer, born and reared a Londoner, wrote the London dialect which was in the main East Midland, with a strong dash of Southern clinging to it. But Chaucer's work was not alone the transmitter of East Midland English into standard English. The Bible translation of Wyclif and his friends was important in establishing the English we are using to-day.

The many changes and rapid growth of English from the days of Chaucer down through the fifteenth and sixteenth centuries to the present are presented with specimens selected from English prose and poetry, from the time of Chaucer to Macaulay. The closing chapter of these interesting data regarding the development of the English language from century to century is devoted to a survey of most English dialects at the present day.

The complete Index and the maps portraying the position of the Indo-European languages at the present day, and that of the English dialects in the fourteenth century, are most commendable and instructive.

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FRENCH PHONETICS.

Kortfattet fransk lyddaere til brug for laerere og studerende. af Kristoffer Nyrop. Med atbildninger. 120 pp. København: Philipsens forlag. 1893.

THE well-known philologist, professor at the University of Copenhagen, has rendered a great service to phonetists in general, who

know French and Danish, and to students and teachers of French in his country, by publishing his short manual of French phonetics. It is an excellent little book, composed in a clear and concise style, and based to a great extent on previous works of other phonetists, especially those of Paul Passy, but unquestionably also on the author's own experience and researches. Highly interesting are his occasional remarks upon analogies and differences of sound in the Danish language; the specimens of popular poetry, the peculiar and ludicrous *calembours* and anecdotes he sometimes intercalates in illustration of phonetic phenomena and particularities, and the quotations from the works of modern French orthoëpists rendered more useful and intelligible by phonetic explanations, in connection with some passages of his *lydlaere*.

Mr. Nyrop treats chiefly the Parisian standard pronunciation in absolute conformity, it would seem, with Mr. Paul Passy's views. I am extremely glad he has not undertaken to invent a new system of transcription, but has adopted nearly all the signs of the international phonetic alphabet of the "Association phonétique des professeurs de langues vivantes."

The best and most instructive chapters in the book, I think, are those upon syllables (*stavelser*), quantity of vowels and consonants (*laengde*), stress or *accent d'intensité* (*tryk-akcent*), musical accent or *accent de hauteur*, *accent musical* (*musikalsk akcent*), assimilation and *liaison* (*overføring*).

In the paragraph (110) on long or lengthened consonants (*de forlaengede konsonanter*), the author comprises under the same name, and seems to consider as identical, two phenomena that certainly are similar, but differ from each other in one particular. He says:

"Konsonanterne er som regel korte, selv om de skrives dobbelt. . . . I nogle enkelte tilfælde får dog konsonanterne en relativ laengde, der her, som alt bemaerket, betegnes med et dobbelt tegn." (§110)—"Forlaenget m findes i gramme:r=*grammaire*..... Af praktiske hensyn betegnes forlaenget m ved mm; således også ved de øvrige konsonanter: fordobling betyder blot laengde, ikke

derimod, at konsonanten udtales dobbelt." (§39).

The phonetist, if he cares to be exact in his explanations, has to distinguish and treat separately:

I. The long consonant (there is no division of the sound), sometimes at the end of the words, after a stressed short vowel, always in certain cases, it seems, before a pause; for instance, bal:=*balle*, pēn:=*peine*, rēn:=*renne* (compare rē:n=*reine*, ēne=*ainé*, inne=*inné*);

II. The long consonant,

1 Frequently between vowels, in the interior of words, especially foreign words and *mots savants*, where we find a double consonant in the written language; for example, inne=*inné*, alla or allα=*Allah*, immā:s=*immense*, murre=*mourrai*;

2 Frequently between vowels, in the interior of words or groups of words, when two consonants of the same kind are joined together in pronunciation on account of the elision of an ə (*e muet*); for instance, laddā:=*là dedans*, nette=*netteté*, issā:te=*il se sentait*, elle:m=*elle l'aime*, omēmōmα=*au même moment*, sankuppα=*cela ne coupe pas*.

The long consonant in II, 1 and 2, may be called a double or, perhaps, a divided consonant; for there is, in this case, a perceptible division of the sound: the first part (closing) belongs to one syllable, the second (opening) to the following syllable.

We need in America a book similar to the one before us, made by an expert, a short manual of French phonetics for the use of teachers and students, including some suitable explanatory remarks upon differences and analogies of American-English pronunciation. One is prompted to query whether any American firm will ever have the courage to publish, at its own risk and expense, such a book without troubling the author with business cares. It is, without doubt, more necessary and would be more useful than an unlimited increase of so-called composition exercises and (in part) of very indifferent school-editions of French writers.

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